

Aspects of the Office of St Andrew, Patron Saint of Scotland from the Sprouston Breviary: Edinburgh, National Library of Scotland MS Adv. 18.2.13B, fos 194r–96v c.1300

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An Office, in general, and in a greatly oversimplified manner, may be defined briefly as the daily Hours of Prayer offered by monks and nuns in monastic communities and, throughout the Middle Ages, by canons and priests in secular cathedrals and in parish and collegiate churches. Great feasts, such as Christmas, Easter, Pentecost, and the anniversary of a saint, begin with the Office of First Vespers on the eve of the feast, for example, December 24 is still universally known as Christmas Eve. The feast itself, Christmas Day, is the following day, December 25.

In this article, I give an approximate outline of when the Offices are celebrated, briefly refer to a number of sources behind the texts of this prose Office for St Andrew, comment on the theology which is communicated through the medium of this Office and cover some historical and political aspects concerning the cult of St Andrew, especially in relation to Scotland's choice of the apostle as the country's patron saint. On pages 12-17 there is a synopsis of the major Offices of First Vespers, Matins and Lauds for St Andrew followed by a descriptive explanation of the contents of each of these Offices. All texts and translations from the Latin are from our recently published edition: I acknowledge with thanks to my co-editor, Betty Knott, for permission to quote her texts and translations from this work and for reading and improving upon the present article.¹

¹ Greta-Mary Hair and Betty I. Knott, eds., "The Office of St Andrew, Patron Saint of Scotland", in *"Notis musycall": Essays on Music and Scottish Culture in Honour of Kenneth Elliott*, eds., Gordon Munro, Elaine Moohan, Graham Hair *et al* (Glasgow: Musica Scotica, 2005, 17-94). Much of the material in this article also appears in the editors' introductions to this edition.

First Vespers is sung (or said) in the early evening
Compline, the text of which is the same every day, before retiring

Matins is sung early in the morning
Lauds follows, sometimes without a break

The 'Little Hours' of Prime, Terce, Sext and None are distributed throughout the day:

Prime at c.6.00am

Terce at c.9.00am

Sext at c.noon

None at c.3.00pm

Antiphons, versicles and prayers for these are taken from the three major Offices of Vespers, Matins and Lauds.

Second Vespers is the last Office which contains texts relating to the feast and Compline is the final Office for the day.

These Hours of Prayer consist of psalms framed by chant compositions known as antiphons, readings which are followed by chants called responsories, hymns, prayers, versicles with responses, commemorations, the "Benedicamus Domino" versicle with its response, "Deo Gracias" and lastly, an antiphon in honour of Mary. The Benedictine monks of Pluscarden Abbey, outside Elgin, chant these Offices in Latin every day.

Sources behind the texts of the Office

The ancient texts concerning the cult of St Andrew and the political use which was made of the legends are described in Francis Dvornik's study, *The Idea of Apostolicity in Byzantium ...* ² Dvornik dates the dissemination of the story of St Andrew's martyrdom from the fourth

² Francis Dvornik, *The Idea of Apostolicity in Byzantium and the Legend of the Apostle Andrew* (Cambridge, Mass., 1958).

century, the Latin “*Passio Sancti Andreae Apostoli*” in the sixth century (edited by Max Bonnet in *Analecta Bollandiana* 13, 1894) and the Greek Life of Andrew, including his passion and a separate account of his martyrdom, also in Greek (and published in the same *Analecta Bollandiana* volume)³ from the eighth or ninth century.⁴

In her article on the earliest known “Antiphoner of Compiègne”, Ritva Jacobsson demonstrates the manner in which the chant texts in Andrean Offices are arranged in many and varied ways across the manuscript sources: some chants appear in a different order, some responsories appear to be the same, but the opening phrase may continue with different text, or the responsory verse may be different.⁵ The Tables in René-Jean Hesbert’s *Corpus Antiphonalium Officii*⁶ (hereafter *CAO*) show this clearly across the Continental sources covered in this work. The chants in our Sprouston Breviary which are concordant with the chants in Hesbert’s study have the *CAO* number cited in our edition of the text and translations. I quote from Betty Knott’s “Introduction to the Text” in our edition,⁷ as follows:

All these Latin texts are ... linked by recurrent themes and phrases, the prose texts often providing words and ideas for the chants. ... The relevant sections of these Greek texts are related in content to the Latin passion and to the texts in these Offices, which seem on occasion to offer echoes of original phrases in the Greek. (These ... texts relating to Andrew all derive in some way from the original Greek *Acta*, which were probably written down in the late third

³ “*Passio ...*” *Analecta Bollandiana*, 13 (1894), 373-78; “*Acta Andreae Apostoli*” (Greek) *AB*, 311-52; “*Martyrium Sancti Apostoli Andreae*” (Greek) *AB*, 353-72.

⁴ Dvornik, *The Idea of Apostolicity ...*, 152-54; 182ff.

⁵ Ritva Jacobsson, “The Antiphoner of Compiègne”, in *The Divine Office in the Latin Middle Ages: Methodology and Source Studies, Regional Developments, Hagiography, Written in Honour of Ruth Steiner*, eds., Margot E. Fassler and Rebecca A. Baltzer (Oxford, 2001), 147-78, especially 156-73.

⁶ *Corpus Antiphonalium Officii*, ed. René-Jean Hesbert, 6 vols., *Rerum Ecclesiasticarum Documenta, Series maior* (Rome, 1963-79), vols. 1-4.

⁷ See n.1, above.

to fourth century.) ... All of this indicates the development of a corpus of interacting texts which provided a pool of similar material which could be drawn upon in different ways in different places.

The theology communicated through the medium of the Office

Given the universality of the feast and the common material used in many different ways in the putting together of these varied Offices, it is hardly surprising that our Office contains no reference to local events or legends concerning the city of St Andrews or indeed, to Scotland as a whole.⁸

The predominant theme throughout the Office is the saving mystery of, and devotion to, the cross, as the following chant texts demonstrate. The legendary finding of the cross during the reign of the Emperor Constantine, in which his mother, St Helen, is alleged to have been involved, and the subsequent dissemination of the cult of the veneration of the cross may have influenced the emphasis given to this theme. Other interrelated themes of significance are the mystery of martyrdom and the mystery of the sacrament of the Eucharist, the latter of which is presented in an almost didactic manner within the dialogue between St Andrew and his interrogator and judge, the Roman proconsul, Aegeas.

Lauds. Antiphon i:

Hail precious Cross, receive the disciple of him who hung upon you, my master Christ.

⁸ According to Marjorie Ogilvie Anderson, the Aberdeen Breviary contains local material from the foundation-legends of St Andrews in the Office for the Translation of St Andrew on May 9 (i, part 3, fo. 96) from version A of the legends and in the Office of St Regulus on March 20 (i, part 3, fos 82-83r) from version B. See, Marjorie Ogilvie Anderson, "St Andrews before Alexander I" in *The Scottish Tradition: Essays in Honour of Ronald Gordon Cant*, ed. G.W.S. Barrow (Edinburgh, 1974), 1-13; 10-11.

Matins, Nocturn 1, Antiphon ii:

I am the servant of the Cross of Christ, and I must desire the trophy of the cross rather than fear it.

Matins, Nocturn 2, Antiphon 5:

Before our Lord ascended you, O blessed Cross, you held earthly terrors, but now that you display heavenly love, you are become an object of desire.

Excerpt from Matins, Nocturn 2, Responsory v:

O goodly Cross, that received grace and beauty from the body of the Lord, accept me from the hands of men and give me to my master, so that he, who through you redeemed me, may through you, receive me.

It is in the narrative lections, in particular, that the texts selected present Andrew attempting to communicate the mystery of martyrdom to Aegeas. In Lection Two: Aegeas said, “These are credulous and foolish words. When your Jesus was proclaiming such things, the Jews nailed him to the gibbet of the cross”. Andrew replied, “If only you were prepared to learn the mystery of the Cross, and see how rational was the love which moved the author of the human race for our salvation to accept the gibbet of the Cross, not against his will but of his own choosing!”. Aegeas said, “I am surprised that a sensible person like you is prepared to follow a man who, as you admit, was, whether by choice or against his will, in any case nailed to a cross”. Andrew replied, “This is just what I said before, as you recall – great is the mystery of the Cross. If you are prepared to listen, I will explain it”. Aegeas said, “That cannot be called a mystery – it is a punishment”. Andrew replied, “If you listen patiently, you will accept that this very punishment is the mystery of human salvation”.

LECTION THREE

Aegeas said, “I will to be sure hear you patiently, but if you do not listen to me obediently I will turn this mystery of the cross back upon you”. Andrew replied, “If I feared the punishment of the cross, I would not be preaching the glory of the Cross”. Aegeas said, “Your words are

mad. You proclaim the glory of a punishment because your recklessness makes you unafraid of the penalty of death". Andrew replied, "It is not recklessness but faith that makes me unafraid of being punished by death. For precious is the death of the righteous but the death of sinners is terrible. I desire you to hear the mystery of the Cross, so that perchance, you may acknowledge it and believe, and believing achieve in some way or other the restoration of your soul". Aegeas said, "Anything that is restored is thereby shown to have perished. Has my soul perished then, so that we must come to its restoration by some faith or other as you assert?" Andrew replied, "This is what I wanted to tell you – when I have first shown that the souls of men are lost, I may then set out their just restoration through the mystery of the Cross".

LECTION FOUR

Aegeas said, "You can tell that to those who believe you. As for myself, unless you consent to offer sacrifice to the almighty gods, I will have you beaten and affixed to that same cross which you praise". Andrew replied, "I sacrifice every day to the almighty God who is the true and living God. It is not incense nor the flesh of bellowing bulls nor the blood of goats that I sacrifice daily, but the spotless Lamb on the altar of the Cross. After the whole company of believers has eaten his flesh and drunk his blood, the Lamb that was sacrificed remains whole and alive. Though he is truly sacrificed and his flesh is truly eaten by the people and his blood truly drunk, yet, as I have said, he remains whole, untouched, alive".

LECTION FIVE

Aegeas said, "And how shall the lamb remain in his kingdom when he has been killed and eaten by all the people, as you claim?", Andrew replied, "If you believe with all your mind, you will be able to learn this. If you do not believe, you will never succeed in coming upon the track of this truth". Aegeas was infuriated and ordered him to be thrust into prison. While he was shut up there, a crowd of people came to him, drawn from almost the whole province, eager to kill Aegeas, break down the prison doors and free the apostle Andrew. But St Andrew urged the people, saying, "Do not turn the serenity of our Lord Jesus Christ into

discord. For our Lord, when he was betrayed, displayed total acceptance. He did not resist, he did not shout, no one heard his voice raised in the streets". The apostle taught the people with these and similar words the whole night through until the light of day burst into morning.

The lection texts as a whole, and for example, the skilful manner in which the doctrine of the Eucharist is woven into the dialogue, suggest that the lections were intended not only for the edification of the faithful, but also as a medium for reinforcing orthodox doctrine and as a model to follow in evangelistic discourse.

The historical and political background concerning the cult of St Andrew

Francis Dvornik clearly shows, by quoting correspondence between early eastern patriarchs and the popes of Rome, that the unique Petrine primacy of the apostolic see of Rome was acknowledged and accepted by the patriarchs and churches in the East. He then argues that the ambitions of later Constantinopolitan ecclesiastics contributed to the schism which resulted in the Eastern Orthodox and western European Catholic division in medieval Christendom.⁹ An apostolic see came to be understood as one which had been evangelized by an apostle, and whose bishopric was also an apostolic foundation. According to these criteria, the see of Constantinople was ineligible. When a legend emerged around the end of the eighth century that St Andrew had ordained Stachys (mentioned in Romans, 9:16) as first bishop of Constantinople, and a catalogue of successive bishops was produced to fill the gap between Stachys and the first known, fourth-century bishop, Metrophanes, and was circulating throughout Byzantium around the mid-ninth century,¹⁰ a problem of apparent equality with the apostolic see of "Old Rome" became imminent for the papacy. In addition, as early as the fifth century, bishops of

⁹ For an Orthodox view of Petrine primacy, see John Meyendorff, "St Peter in Byzantine Theology" in *The Primacy of Peter*, 2nd edn. (Leighton Buzzard, 1973), 7-29.

¹⁰ Dvornik, *The Idea of Apostolicity ...*, 164; 180.

Constantinople, beginning with St John Chrysostom, were also buried in the Church of the Apostles which, up until that time, had been intended as the traditional and exclusive burial place for the emperors.¹¹

The prestige and political advantage attached to a church in possession of relics of an apostle can scarcely be underestimated. The Church of the Apostles in Constantinople possessed the relics of three, but this was not unique: Brescia, Milan, Aquileia and Ravenna claimed similar relics including those of St Andrew.¹² However, their bishops were well aware that Rome possessed the remains of St Peter. Jacobsson refers to a poem written by Paulinus, bishop of Nola (*d.* 431): in his *Carmen* 19 he emphasizes the necessity for Constantinople to acquire “the relics of an apostle in order to sustain comparisons to Rome ...” since it was impossible to obtain relics of St Peter or St Paul.¹³ Dvornik tells of an interesting, but fictitious story written by the ninth-century ecclesiastical historian, Agnellus. It concerns the desire of the mid sixth-century bishop, Maximian of Ravenna, to negotiate for the translation of the body of St Andrew from Constantinople (the “New” Rome) to his restored Church of St Andrew in Ravenna: “... but the Emperor thought it fitting for the New Rome to own the relics of St Peter’s brother, since Old and New Rome were sisters, and Peter and Andrew were brothers.” According to the story, Maximian managed to acquire the beard of St Andrew. “In closing his fictitious narrative, Agnellus exclaims with an almost-audible sigh, ‘and believe me, brothers, if the body of the blessed Andrew, the brother of Peter the Princeps, had been buried here [in Ravenna], the Roman pontiffs would never have subjugated us’ ”.¹⁴ These few examples, and the Ravenna story in particular, demonstrate how universally Andrean relics were valued throughout Christendom and how assiduously they were sought after, not least for the political bargaining power which the relics of the apostolic brother of Peter, Prince of the Apostles, were expected to carry in, for example, an

¹¹ Dvornik, *The Idea of Apostolicity ...*, 154-56.

¹² *Ibid.*, 150-51.

¹³ Jacobsson, “The Antiphoner ...”, 157.

¹⁴ Dvornik, *The Idea of Apostolicity ...*, 151-52.

argument for ecclesiastical independence from obedience to a far-distant or foreign episcopal jurisdiction. Above all, the Church of the Apostles in Constantinople enjoyed the patronage of the Byzantine emperors. Their wealth, pre-eminence and ancient, priestly image of kingship were unrivalled, though emulated by the kings of Europe, most successfully by Charlemagne and to a lesser extent by the Lotharingian Emperor Otto II, whose marriage to Theophanu of Byzantium brought to his court a greater appreciation of art, culture, and a more imperial life-style.¹⁵

Michael Lynch observes the parallel behaviour of the Pictish kings and the kings of Fortriu in Scotland, drawing attention to the four kings named Constantine between 789 and 997, the surviving carved artefacts, and the gradual development of a close relationship between sovereign and church which was not dissimilar to the priestly image of kingship embodied in the Byzantine “basileia”, a relationship “which would lay the foundations for the sons of Malcolm and Margaret in the twelfth century”.¹⁶

The growth of the cult of St Andrew in Scotland, possibly in the reign of Oengus I (729-61), would be a logical step following on from the Scottish Church’s acceptance of Roman ecclesiastical authority at the Synod of Whitby in 663/4. The seriousness of their commitment was demonstrated during the reign of Nechtan (700-24) when the Pictish Church adopted a cult of St Peter and Pictish envoys visited Jarrow to discuss Roman customs.¹⁷ Later, in the eleventh century, Roman allegiance was further strengthened in the reign of King Malcolm, and especially through his consort, Queen Margaret, who introduced Benedictine monks to Scotland. Their sons, David I in particular, went on to establish Augustinian and other religious orders in Scotland.

However, the independence of the Scottish Church and the political vulnerability of the Scottish kingdom were seriously challenged in 1072 when the metropolitan of York claimed jurisdiction over Scotland.

¹⁵ Karl J. Leyser, “The Tenth Century in Byzantine-Western Relationships” in *Medieval Germany and its Neighbours* (London, 1982), 103-37; 117-18.

¹⁶ Michael Lynch, *Scotland: A New History* (London, 1992), 24; 36-37.

¹⁷ *Ibid.*, 12.

Moreover, in a letter to Scottish bishops (c.1100), Pope Paschal II clearly considered Scotland to be under the jurisdiction of the Archbishop of York.¹⁸ Dauvit Broun has shown that in this threatening situation, version A of the foundation-legend of St Andrews was likely to have been composed at the instigation of Bishop Giric (1093-1107?) to justify archiepiscopal status for St Andrews¹⁹ and in so doing, attempt to preserve the independence of the Scottish church. Although St Andrews did not become an archbishopric until 1472, the bishop, at least from the mid-1050s, was referred to as “bishop” or “high” bishop of the Scots,²⁰ and in a papal bull of 1174 the Scottish church was acknowledged as “Special Daughter” of Rome, answerable directly to the pope. In this way, the Scottish Church gained papal protection, and obedience to an English metropolitan was avoided.²¹

¹⁸ Dauvit Broun, “The Church of St Andrews and its foundation legend in the early twelfth century: recovering the full text of version A of the foundation legend” in *Kings, Clerics and Chronicles in Scotland 500-1297: Essays in Honour of Marjorie Ogilvie Anderson* (Dublin, 2000), 115-23, 111.

¹⁹ *Ibid.*, 113.

²⁰ *Ibid.*, 112.

²¹ For further information and insights we await the forthcoming study, edited by Dauvit Broun and Simon Taylor, which will include new editions and translations of the St Andrews foundation-legends. Version A is edited by Broun from MSS London, BL Add. 25014, fos 118vb-19vb, late twelfth century; Paris Bibliothèque Nationale latin 4126, fos 31ra-32ra, written in York and dated c.1360; and texts recently rediscovered by Broun in London, BL Arundel 36, fos 15vb-16va and London, BL Cotton Tiberius D iii, fos 93rb-4ra. Version B is edited by Taylor from two copies in a fourteenth-century manuscript of Scottish provenance housed in Wolfenbüttel, Herzog August Bibliothek Cod. Guelf. 1108 Helmst., fos 28v-30v and 32v-35v, and an eighteenth-century copy of material from the lost Register of St Andrews, MS London, BL Harleian 4628, fos 224v-30v. The texts rediscovered by Broun were unknown to the scholars who edited previous editions, Marjorie O. Anderson “St Andrews ...,” 1974:11-13 and William F. Skene, *Chronicles of the Picts, Chronicles of the Scots* (Edinburgh: H.M. General Register House, 1867), 138-40; and the Wolfenbüttel texts were unknown to Skene, *Chronicles ...*, li; 183-88.

In adopting the apostle St Andrew as the nation's patron saint, referring to the city of St Andrews as the "Second Rome"²² and emulating the behaviour of the Byzantines in so far as that was possible, St Andrews, unlike Constantinople, was far from becoming a threat to the Petrine primacy of the Roman see. The message which the actions of Scottish kings and bishops would convey in Rome would be of an affirmation of allegiance to Rome and adherence to Roman customs and traditions.

The question is frequently asked: Why is St Andrew and not St Columba the patron saint of Scotland? In seeking a further understanding of the complexity of this issue, perhaps we should ask another question: if St Columba had been the nation's patron saint, would Scotland have achieved the status of "Special Daughter", and along with it, the degree of ecclesiastical and even political autonomy that such papal protection afforded? At the Synod of Whitby in 663/4, St Wilfred attributed his success at Whitby to the assistance of St Andrew. By 806 the community on Iona was depleted owing to Viking raids, by 840 Columba's emblems were dispersed and his relics divided in 849 between Dunkeld, Kells and perhaps later, Derry.²³ When we recall Maximian's lament over Ravenna, the decision concerning Scotland's patron saint appears to have been politically astute, and the outcome for Scotland in the twelfth century, especially lucky.

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²² Broun, "The Church of St Andrews ..." 111; see also Simon Taylor, "The coming of the Augustinians to St Andrews and version B of the St Andrews foundation legend" in *Kings, Clerics and Chronicles ...*, 115-23; 115.

²³ Lynch, *Scotland ...*, 37.

A Synopsis of Vespers, Matins and Lauds from the Office of St Andrew
The Latin incipits are given in regular font with translations in italics. Similarly, the Vulgate numbering for the psalms is given in regular font and the numbering usually found in English translations is in italics. Texts within parentheses are editorial.

Vespers

[Pater noster, Ave Maria, Credo]

Versicle: Deus in adiutorium meum intende. *O Lord, come to my assistance.*

Response: Domine ad adiuvandum me festina. *O Lord, make haste to help me.*

Gloria Patri ... Alleluia.

Antiphon: Unus ex duobus ... *One of the two who followed the Lord was ...*

[Monday] Psalms: 114-16; 119-20. *116-17; 118:5+; 121.* Gloria Patri ...

Antiphon: Andreas ... *Andrew, Simon Peter's brother.*

Chapter: Corde creditur ad iusticiam ... *It is by believing with the heart ...*
Deo gracias. *Thanks be to God.*

Great Responsory: Homo Dei ... *The man of God ...*

Hymn: Andrea pie, ... *Andrew, most kindly, ...*

Versicle: Dilexit Andream Dominus *The Lord delighted in Andrew*

Response: In odorem suavitatis. *As in an odour of sweet perfume.*

Antiphon: Ambulans Ihesus ... *As Jesus walked ...*

Magnificat: *My soul magnifies ...* Gloria Patri ...

Antiphon: Et Ait illis ... *And he said to them ...*

Prayer: Quesumus, omnipotens Deus, ... *We beseech you, almighty God, ...*

[Commemorations: for Advent and Saint Mary]

Versicles: Dominus vobiscum. *The Lord be with you.*

Response: Et cum spiritu tuo. *And with your spirit.*

Benedicamus Domino. *Let us bless the Lord.*

Response: Deo Gracias. *Thanks be to God.*

[Marian antiphon]

Matins

[Pater noster, Ave Maria, Credo]

Versicle: Domine, labia mea aperies. *O Lord, open my lips.*

Response: Et os meum annuntiabit laudem tuam. *And my mouth shall show forth your praise.*

Versicle: Deus in adiutorium ... (as at Vespers)

Invitatory: Adoremus victoriosissimum ... *Let us adore Christ, our triumphant king, ...*

Venite: (Psalm 94: 95) *O come, let us sing to the Lord, ...*

Nocturn I

Antiphon 1: Andreas apostolus ... *The apostle Andrew ...*

Psalm 18: Celi enarrant ... *The heavens declare ...* Gloria Patri ...

Antiphon: Andreas apostolus ... *The apostle Andrew ...*

Antiphon 2: Ego crucis ... *I am the servant ...*

Psalm 33: Benedicam Dominum ... *I will bless the Lord ...* Gloria Patri ...

Antiphon: Et crucis ... *And I must ...*

Antiphon 3: Cumque carnifices ... *And as the executioners ...*

Psalm 44: Eructavit ... *My heart pours forth ...* Gloria Patri ...

Antiphon: Cumque carnifices ... *And as the executioners ...*

Versicle: In omnem terram exivit ... *Their sound has gone out into every land.*

Response: Et in omnes fines ... *And their words to all the ends of the earth.*

Lecture 1: *When the proconsul Aegeas arrived in the city of Patras, ...*

Responsory 1: Dum perambularet ... *When the Lord was walking ...*

Lecture 2: *Aegeas said, "These are credulous and foolish words ... "*

Responsory 2: Mox ut vocem ... *As soon as the blessed Andrew ...*

Lecture 3: *Aegeas said, "I will be sure to hear you patiently ... "*

Responsory 3: Homo Dei ... (as at Vespers)

Nocturn II

Antiphon 4: Cum pervenisset ... *When the blessed Andrew came ...*

Psalm 46: Omnes gentes ... *Clap you hands, all you people ...* Gloria Patri ...

Antiphon: Et ex membris ... *And adorned, as if with pearls by his limbs.*

Antiphon 5: Antequam te ascenderet ... *Before our Lord ascended you ...*

Psalm 60; 61: Exaudi Deus deprecationem ... *O God, hear my cry, ...* Gloria Patri ...

Antiphon: Antequam te ascenderet ... *Before our Lord ascended you ...*

Antiphon 6: Amator tuus semper fui ... *I have always loved you ...*

Psalm 63; 64: Exaudi Deus orationem ... *Hear my voice, O God ...* Gloria Patri ...

Antiphon: Amator tuus semper fui ... *I have always loved you ...*

Versicle: Constitues eos ... *You will make them princes over all the earth*

Response: Memores erunt ... *They shall remember your name, O Lord.*

Lection 4: *Eageas said, "You can tell that to those who believe you ... "*

Responsory 4: Doctor bonus ... *Andrew, the good teacher and friend of God, ...*

Lection 5: *Aegeas said, "And how shall the lamb remain in his kingdom ... ?"*

Responsory 5: O bona crux, ... *O goodly Cross, ...*

Lection 6: *Aegeas sent and had Andrew brought to him ...*

Responsory 6: Oravit sanctus Andreas ... *St Andrew prayed ...*

Nocturn III

Antiphon 7: Accedentes carnifices ... *The executioners came ...*

Psalm 74; 75: Confitebimur ... *We give thanks to you, O God ...* Gloria Patri ...

Antiphon: Accedentes carnifices ... *The executioners came ...*

Antiphon 8: Omnis interea ... *Meanwhile, all the people cried out, ...*

Psalm 96: Dominus regnavit ... *The Lord reigns, let the earth ...* Gloria Patri ...

Antiphon: Omnis interea ... *Meanwhile, all the people cried out, ...*

Antiphon 9: Tunc sanctus Andreas ait, ... *Then St Andrew said, ...*

Psalm 98: Dominus regnavit ... *The Lord reigns, the people tremble ...* Gloria ...

Antiphon: Tunc sanctus Andreas ait, ... *Then St Andrew said, ...*

Versicle: Nimis honorati ... *Your friends are highly honoured by you.*

Response: Nimis confortatus est ... *Their principality is exceedingly strengthened.*

Lection 7: *You have heard, my dearest brothers, ...*

Responsory 7: Expandi manus ... *I have spread out my hands ...*

Lection 8: *Perhaps someone may think silently to himself, ...*

Responsory: Dilexit Andream Dominus ... *The Lord delighted in Andrew*
...

Lection 9: *If we merely take into account material possessions, ...*

Responsory 9: Vir iste in populo ... *That man appeared most meek ...*

[No "Te Deum Laudamus": Responsory 9: "Vir iste" is repeated]

Versicles: Dilexit Andream ...

Dominus vobiscum ...

Benedicamus Domino ...

[Marian antiphon]

Lauds

[Pater noster, Ave Maria, Credo]

Versicles (as at Vespers)

Antiphon 1: Salve crux, preciosa, ... *Hail, precious Cross, ...*

Psalm 92; 93: Dominus regnavit ... *The Lord reigns, he is robed in majesty ...*

Gloria Patri ...

Antiphon: Salve crux, preciosa, ... *Hail, precious Cross, ...*

Antiphon 2: Beatus Andreas ... *The Blessed Andrew prayed ...*

Psalm 99; 100: Iubilate ... *Shout for joy to the Lord ...* Gloria Patri ...

Antiphon: Beatus Andreas ... *The Blessed Andrew prayed ...*

Antiphon 3: Non me permittas ... *O Lord, do not let me ...*

Psalm 62; 63: Deus, Deus meus, ... *O God, my God ...* Gloria Patri ...

Antiphon: Non me permittas ... *O Lord, do not let me ...*

Antiphon 4: Maximilla, Christo amabilis, ... *Maximilla, beloved of Christ,*

...

Benedicite: *Bless the Lord, all you works of the Lord ...*

Antiphon: Maximilla, Christo amabilis, ... *Maximilla, beloved of Christ, ...*

Antiphon 5: Qui persequabatur iustum, ... *O Lord, you thrust down into hell ...*

Psalm 148: Laudate Dominum ... *Praise the Lord ...* Gloria Patri ...

Antiphon 5: Qui persequabatur iustum, ... *O Lord, you thrust down into hell ...*

Chapter: Corde creditur ... (as at Vespers)

Hymn: Exultet celum ... *Let heaven with acclamations ring ...*

Versicle: Annunciaverunt opera Dei ... *They will be awestruck, proclaim what ...*

Response: Et facta eius <intellexerunt>. ... *And understand why he has done it.*

Antiphon 6: Concede nobis ... *Release to us the just man, ...*

Benedictus: *Blessed be the Lord God of Israel ...* Gloria Patri ...

Antiphon: Concede nobis ... *Release to us the just man, ...*

Prayer: *Maiestatem tuam, ... O Lord, we humbly beseech your divine majesty ...*

[Memorials for Advent and St Mary]

Versicles: *Dominus vobiscum ...*

Benedicamus Domino ...

[Marian antiphon]

Descriptive explanation of the synopsis of the Office

After the Lord's Prayer, Hail Mary and Apostles' Creed are said silently, First Vespers opens with the well-known versicle:

O Lord, come to my assistance, sung by the cantor, followed by the choral response,

O Lord, make haste to help me,

then the Gloria Patri and, on St Andrew's day,

Alleluia.

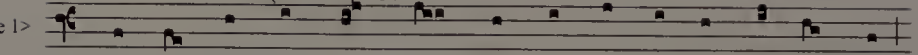
The five Vespers psalms follow, framed by the antiphon, "Unus ex duobus..."

One of the two who followed the Lord was Andrew, Simon Peter's brother.

IN VIGILIA SANCTI ANDREE APOSTOLI AD VESP(ER)AS

2. SUPER PSALMOS ANT(IPHONA) <fol. 194^{r1}>

<Mode 1>



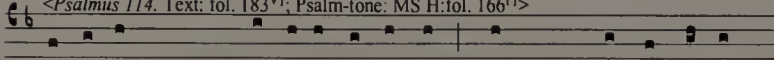
U - nus ex du - o - bus qui se - cu - ti sunt Do - mi - num



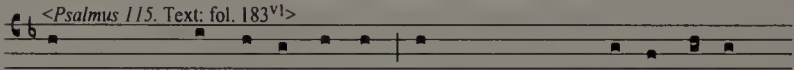
e - rat *An-dre-as fra-ter Sy-mo-nis Pe-tri. Al-le-lu-ia.

<PSALMI. Feria Secunda (Monday), BS 2:196>

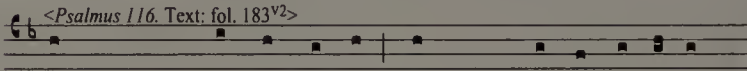
<Psalmus 114. Text: fol. 183^{v1}; Psalm-tone: MS H:fol. 166^{r1}>



Di - le - xi, quoniam ex - au - di - et Do - mi - nus: * vo - cem orati - o - nis me - e. <...>



Cre - didi propter quod lo - cu - tus sum: * e - go autem humilia - tus sum ni - mis. <...>



Laudate Dominum om - nes gen - tes: * lau - date eum om - nes po - pu - li. <...>



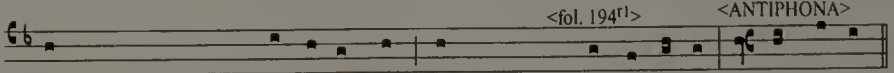
Ad Dominum cum tribu - la - rer cla - ma - vi: * et ex - au - di - vit me. <...>



Le - vavi oculos me - os in mon - tes: * un - de veniet auxi - li - um mi - chi. <...>



<Gloria Pat - ri et Fi - li - o * et Spi - ri - tu - i Sanc - to:



Sicut erat in principio et nunc et sem-per: * et in secula> scu-lo - rum. A-men. * <An - dre - as ... >

Example 1. Antiphon with the five psalms at First Vespers: "Unus ex duobus ... "

The above Example 1 from our edition shows the antiphon with the first verse of each of the five psalms. In reality, every verse of every psalm would be sung to this same melody, or ‘psalm tone’ which is in agreement with the mode of the antiphon. In this particular antiphon-psalm-antiphon complex, the editorial closing antiphon is shortend. This aspect of editing the Office antiphons was the focus of a paper I read at the *Cantus Planus* conference in Lillafüred, Hungary, in August 2004, and it is planned for publication in their forthcoming volume of the same title.

In some Offices, there are five antiphons, one composed for each of the five psalms. In these cases, each psalm is also sung to the tone which is in agreement with the mode of its antiphon, the “Gloria Patri” is sung after each psalm and followed by the closing antiphon. In such examples, five special psalms, “proper” for the particular feast are usually prescribed. In our manuscript, because there is only one antiphon, the five *ferial* psalms are sung: the psalms which are normally sung on that particular day of the week, irrespective of whether there is a feast. All the psalm verses are sung consecutively as if the five psalms were one psalm and the “Gloria Patri” follows after the last psalm-verse. In 2004, St Andrew’s Day (30 November) occurred on a Tuesday and, because this edition is to be published in “*Notis musycall*”... honouring Kenneth Elliott’s 75th birthday (Sunday, 28 November 2004), the psalms chosen for First Vespers on the eve of the feast were those for Monday according to the Sarum rite which was used in medieval Scotland. St Andrew’s Day is the feast for a Scottish saint which is closest to Kenneth’s birthday. Moreover, Kenneth’s *alma mater* lies in the Scottish city of St Andrews which bears the apostolic name.

The Chapter, or short reading, is chanted according to a lection tone for the Sarum rite which is found in the *Antiphonale Sarisburiense*.²⁴ Chapters and lections are normally followed by a responsory chant, in this instance, “Homo Dei”. These responsory chants are usually appropriate for a skilled singer, and they are structured as follows:

²⁴ *Antiphonale Sarisburiense*, 6 vols, ed. Walter Howard Frere (repr. Farnburgh, 1966), 2, 2, col. 1.

Respond

Verse

Shortened Respond (sung as a refrain)

*Gloria Patri et Filio et Spiritui Sancto

*Closing, shortened Respond

*Some responsories, usually those assigned for Vespers, and the third, sixth and ninth responsories of Matins, have the “Gloria Patri” followed by the Closing respond. “Homo Dei” is also sung as the third responsory within Matins.

Homo Dei ducebatur ut crucifig-
eretur:

populus autem clamabat voce
magna dicens,

*Innocens eius sanguis sine causa
dampnatur.

*The man of God was being led
away to be crucified:*

*but the people shouted with a loud
voice, saying,*

**His innocent blood is unjustly
condemned.*

V(ERSUS)

Cumque carnifices ducerent illum
ut crucifigeretur:

factus est concursus populorum
clamantium et dicentium,

<R.> *Innocens ...

Gloria Patri ... <R. Innocens...>²⁵

VERSE

*And as the executioners were
leading him away to be crucified,
a crowd of people gathered,
shouting out and saying:*

*R. *His innocent blood ...*

*Glory be to the Father ... R. His
innocent ...*

The hymn, “Andrea pie” follows. The first verse is the only one which refers to St Andrew, and may therefore be referred to as “Proper” (see note 26), below.

²⁵ In the absence of a cue for the closing respond, a rare omission in responsory chants, the editorial closing respond is confirmed in *Breviarium ad Usus Insignis Ecclesiae Sarum*, 3 vols., eds. Francis Procter and Christopher Wordsworth (Cambridge, 1879-86), 3, 8.

1. Andrea pie, sanctorum mitis-
sime
Optine nostris erratibus veniam:

<Et> qui gravamur sarcina pec-
caminum,
Subleva tuis intercessio<nibus>.

H(YMNU)S < c.f. CAO 4:8264>

2. Annue, Christe, seculorum
Domine,
Nobis per huius tibi cara merita:

Ut qui te coram graviter deliqui-
uimus
Huius solvamus gloriosis preci-
bus.

*1. Andrew, most kindly, of all
saints the most gentle,
for our guilt and our failings win
us God's pardon,
and by the power of your interces-
sion
assist us to rise who are crushed
by sin's burden.*

*2. O Christ, Lord of the ages,
grant of your mercy
that by the merits of this saint so
dear to you,
we who in your sight have
offended so grievously,
may through his glorious entreat-
ies be pardoned.*

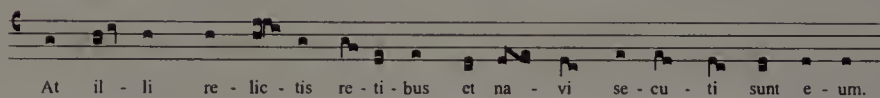
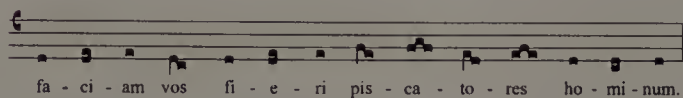
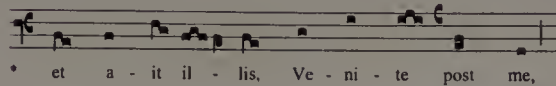
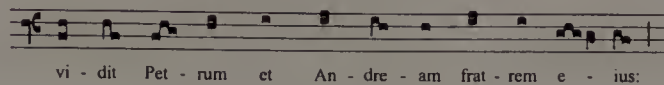
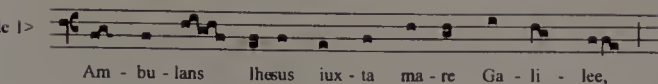
“Annue, Christe,” (numbered here as verse two) is the first verse of the hymn for Vespers in the Common Office for Apostles, and all the following verses of this hymn are also sung.²⁶ The versicle, *The Lord delighted in Andrew*, and its response (sung by the choir), *As in an odour of sweet perfume*, recurs throughout the Offices for St Andrew.

The Magnificat, like the psalms, is framed by an antiphon, but each verse of the canticle begins with an intonation (see Example 2). This method of performance distinguishes the canticles from the psalms: the intonation of only the first verse of a psalm is sung. All the following verses begin on the reciting-tone, as in Example 1.

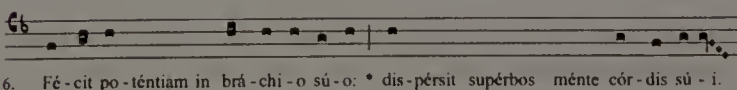
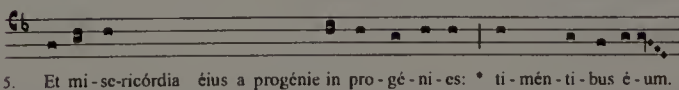
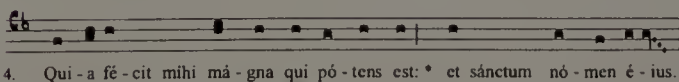
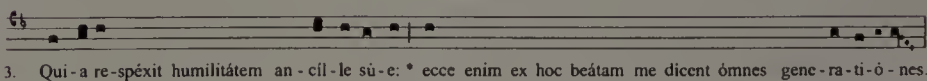
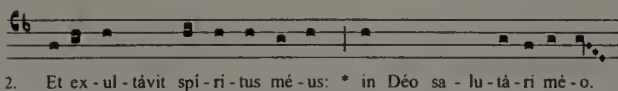
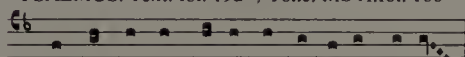
²⁶ The Office for the Common of an Apostle contains texts which are appropriate for celebrating the feast of any apostolic saint. Some of these texts are also used in an Office with “Propers” (chants with texts especially selected from the New Testament and/or the *Life* of the saint, as in our Office with Propers for St Andrew). In reconstructing the St Andrew Office, parts belonging to, but missing from or abbreviated in the Office, are inserted from the Common Office.

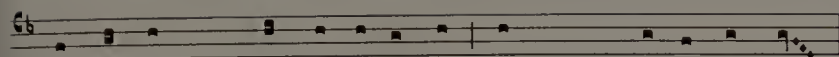
8. A(NTIPHONA) <fol. 194^{r1}>

<Mode I>



<PSALMUS. Text: fol. 192^{r2}; Tone: MS H: fol. 166^{r2}>

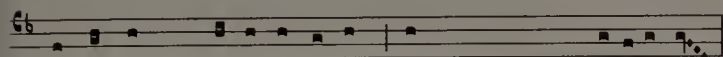




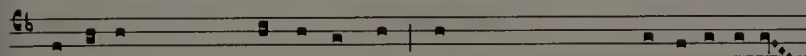
7. De - pó - su - it po - tén - tes de sé - de, * et exal - tá - vit hú - mi - les.



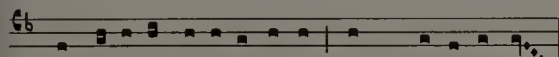
8. E - su - ri - éntes im - plé - vit bó - nis: * et dívites dimí - sit i - ná - nes.



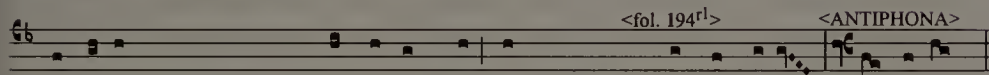
9. Sus - cé - pit Israel pú - er - um sú - um, * re - cordátus misericór - di - e sú - e.



10. Sic - ut lo - cútus est ad pát - res nós - tros * Ab - raham et sémini é - ius in sé - cu - la.



11. <Gló - ri - a Pát - ri et Fi - li - o, * et Spí - ri - tu - i Sác - to.

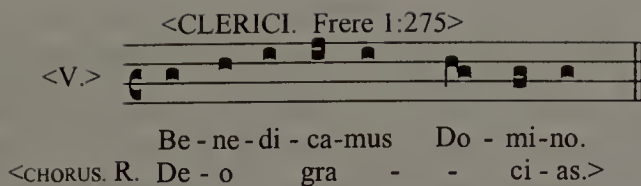


12. Sic - ut é - rat io princípío et núnc et sém - per, * et io sécula> secu - ló - rum. A - men. * <Et a - it ... >

Example 2. Antiphon to the Magnificat: "Ambulans Ihesus ..."

Commemorations are short insertions consisting of an antiphon, versicle and prayer, often taken from another feast which, according to the calendar, is celebrated on the same day but is replaced by the feast which takes precedence. For example, the feast of St Kentigern (or Mungo, patron saint of Glasgow) falls on January 13, which is also the Octave of Epiphany and the Feast of St Hilary. According to relevant rubrics in the Aberdeen Breviary (printed 1509/10, vol. 2, fo. xxx), the Octave of Epiphany would normally take precedence over the feast of St Kentigern, but not in Scotland. We have an interesting example given for a memorial for St Kentigern in the Bolton Hours, presently housed in the Norwich Records Office.²⁷

²⁷ Norwich Record Office, MS158.926/4F, fo. 1v. This memorial is most likely intended to be included at the end of Lauds for the Octave of Epiphany. I am indebted to Elizabeth Chaplain and John Renton for a photocopy of this folio.



Example 4. Second melody for the “double ‘Benedicamus Domino’ ”
[W.H. Frere, *Use of Sarum*, 2, 275.]

Matins is the longest, and most complex of the Offices. After the opening versicles, an antiphon, referred to as the “Invitatory”, frames, and is inserted, alternately in full and in shortened form, between the verses of the “Venite” (psalm 94 /95, “*O come let us sing to the Lord, ...* . After the singing of the hymn, which is the same hymn sung at first Vespers, there are three nocturnes; the centerpiece of, and unique to, the Office of Matins.

In manuscripts produced for a secular church (that is, non-monastic) a nocturn consists of three psalms (each framed by an antiphon), a versicle, and three lections each of which is followed by a responsory chant. Manuscripts produced for monastic institutions have four psalms instead of three for First Vespers, and four nocturnes in Matins with four psalms (each framed by an antiphon), four lections and four responsories in each nocturn. At the end of these nocturnes, the “Te Deum” is sung, but if the feast of St Andrew occurs in Advent, as in 2004, the ninth responsory, “Vir iste”, is repeated instead. Part of this responsory is set to polyphonic organum in the thirteenth-century manuscript known as Wolfenbüttel 1 (W1).³⁰ The consensus among scholars is that the

³⁰ For facsimile editions, see J.H. Baxter, ed., *An Old St Andrews Music Book*, St Andrews University Publications 30 (Oxford, 1931) fos 19r or 23r. More recently, an edition with excellent facsimiles has been published in Martin Staehelin, ed., *Die mittelalterliche Musik-Handschrift W1: Herzog August Bibliothek Wolfenbüttel Cod. Guelf. 628 Helmst.* Wolfenbütteler Mittelalter-Studien 9 (Wiesbaden, 1995) fo. 19r or 23r. For modern editions of the music, see William G. Waite, *The Rhythm of Twelfth-Century Polyphony: Its Theory and Practice* (New Haven, 1954), 55-60, and Hans Tischler, *The Parisian Two-Part Organa: The Complete Comparative Edition* (Stuyvesant, NY, 1988), 569-72, no. O 35.

manuscript is of Scottish provenance. The tenor part of the polyphonic sections, based on the chant melody, forms the structural foundation for the composition. Eminent scholars in this field, for example, Edward Roesner, have searched for the manuscript source of the chant melody which is concordant with the organum tenor, but without success.³¹

The reconstruction of this Office from the Sprouston Breviary has been achieved by searching for material complementary to, and/or missing from, the central Sprouston source. For example, two other late thirteenth and/or early fourteenth-century manuscripts are known to have been in use in Scotland. The Herdmanston Breviary, which was in use in the Haddington area, contains a tonary with the psalm and canticle tones. The psalm and canticle texts from Sprouston were edited and set to the psalm and canticle tones from the Herdmanston tonary, and the “Venite” chant was also taken from Herdmanston. The “Benedicamus Domino” for Vespers was found with notation in Edinburgh University Library MS 27, as mentioned above, the melody for the same versicle for terminating Lauds was found in the series of “Benedicamus Domino” melodies in Herdmanston (fo. 167r2) and the tones for collects and lections (missing from the Scottish sources) were taken from an English

³¹ Edward Roesner, “The Origins of W1” *Journal of the American Musicological Society*, 29 (1976), 337-80, especially 358 ff. In note 142 on p. 367, Roesner comments on the chant melody for “Vir iste” from our Sprouston Breviary. See also Roesner’s “Who ‘Made’ the Magnus Liber?”, *Early Music History*, 20 (Cambridge, 2001), 227-66. The dating and provenance of MS W1 are also discussed in Julian Brown, Sonia Patterson and David Hiley, “Further Observations on W1” *Journal of the Plainsong and Medieval Music Society*, 4 (1981), 53-80, and more recently by Mark Everist, “From Paris to St Andrews: The Origins of W1”, *Journal of the American Musicological Society*, 43 (1990), 1-42. In addition, before her tragic and untimely death, the late Isobel Woods-Preece had left plans for a book on early Scottish church music. A draft for one of the chapters, entitled “The later medieval era”, reviewed the repertory of, and current research on, W1. This material is edited and expanded by Warwick Edwards in “Polyphony in Thirteenth-Century Scotland” in Sally Harper, ed. *“Our awin Scottis use”: music in the Scottish church up to 1603. Isobel Woods Preece; with additional contributions by Warwick Edwards and Gordon J. Munro* (Glasgow/Aberdeen, 2000), 226-71.

manuscript published in facsimile in the *Antiphonale Sarisburiense* (2, fo. 2 col.1).

With respect to the edition, as a contribution among many others in "*Notis musycall*": *Essays* ... , constraints of space necessitated exclusions of certain elements, for example, psalm and canticle verses are limited to one verse, and absolutions, lection blessings, commemorations and Marian antiphons are excluded. That there is a conflation of sources is inevitable, but wherever possible, the material in the edition is edited from sources which were in use in Scotland and in accordance with the Sarum rite.

BOOK ENDS ON

RIGHT-HAND SIDE -

LAST WHITE CARD

ASSERTED AS COVER -

DON'T DELETE

